

BANTHA TRACKS

JOURNAL OF THE OFFICIAL **STAR WARS/LUCASFILM** FAN CLUB

The Ewok Movie

Tom Smith studied film at Northwestern University and in France. After a stint in the Air Force he began producing and directing educational films. Eventually, he formed his own company and, primarily as a director, produced documentaries. By 1968 he had relocated to Los Angeles. One of the last films his company produced was a film about a journey through our solar system, which introduced him to the world of special effects. After the production on **THE SOLAR SYSTEM** was finished Tom went to work for Churchill Films and it was there that he received the call that resulted in his being hired as General Manager of ILM.

BT: How would you describe your role as General Manager at ILM?

TS: As General Manager it was my responsibility to make sure that ILM had work. I would select the projects that we would do and if necessary go down to Los Angeles and try to persuade people to come to us. When a new project came in I would be involved in how much work it was going to be, how much it would cost, and I would assign who would do what, and get



Tom Smith



which projects. It was very much like being a film producer, only we were producing visual effects for movies instead of producing a whole movie. Because I've worked for a long time in films I have a good general skills background: I can run a camera, edit film, etc., not well enough to make those individual things my career, but well enough to know what problems people are likely to confront.

I came to ILM during the production of *THE EMPIRE STRIKES BACK* and became General Manager right after that. While I was General Manager, ILM worked on *DRAGONSLAYER*, *RAIDERS*, *ET*, *POLTERGEIST*, *STAR TREK II*, *JEDI*, *INDIANA JONES*, the third *STAR TREK* (my second), and *NEVERENDING STORY*.

During production of *RETURN OF THE JEDI* I told George Lucas I wanted to get out of special effects, that it had been really interesting for four and one-half years but I preferred to make

films. When I resigned as head of ILM George offered me the job of producer on this film, *THE EWOK MOVIE*.

BT: What can you tell us about THE EWOK MOVIE?

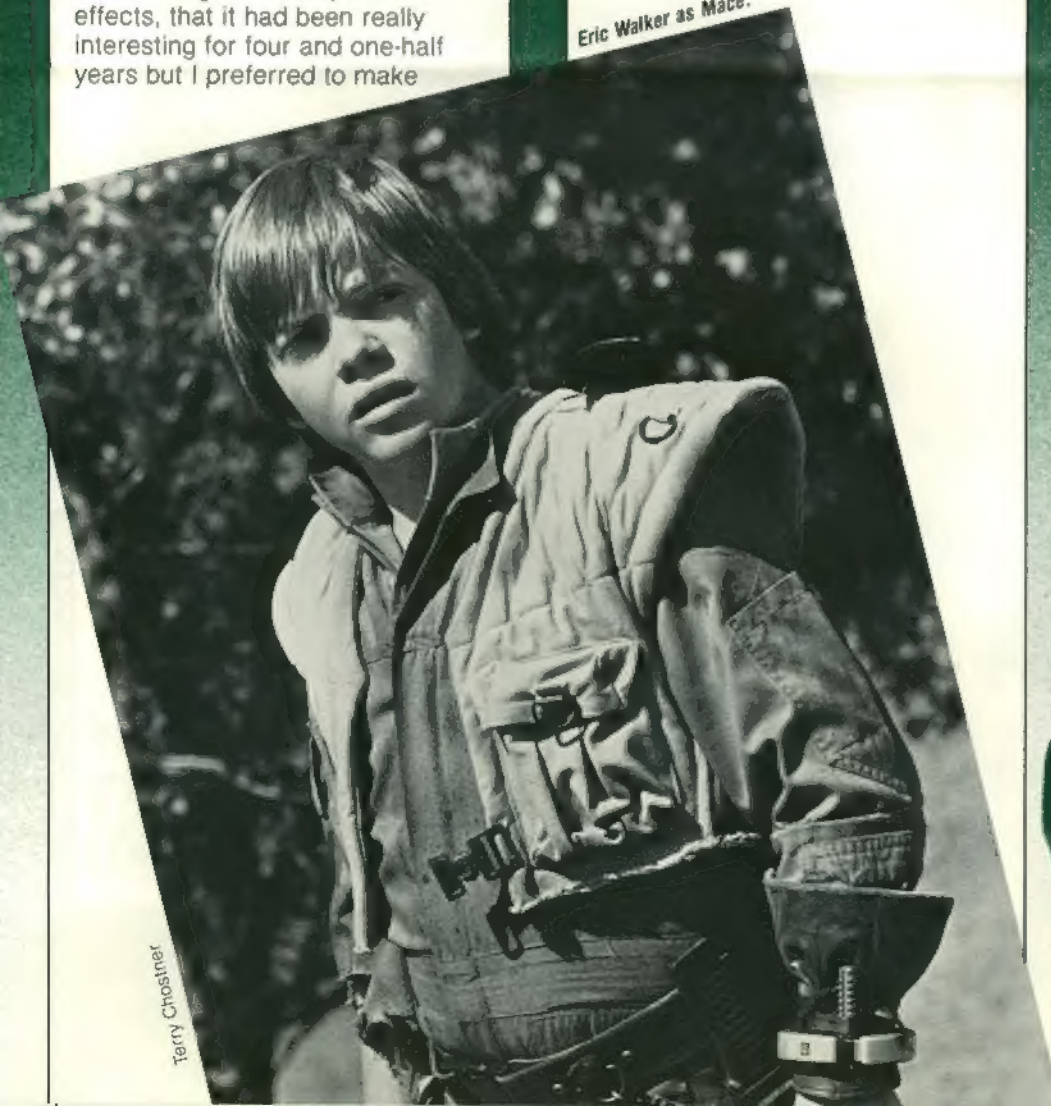
TS: *THE EWOK MOVIE* is a two-hour-long film made primarily for television. It will be shown in theaters outside of the United States. It will run on ABC television sometime between Thanksgiving and Christmas, although a date has not been pinpointed yet.

The film is a Lucasfilm/Korty Films production. John Korty is providing the actors, the directing staff, himself, and the extras. Lucasfilm is providing the story, production staff and script. George

Lucas is the executive producer; John Korty the director; I am the producer; Joe Johnston the production designer; John C. Nutt the editor. The music will be based on John Williams' music but he is unavailable to direct it. George Lucas wrote the story and Bob Carrau wrote the script based on George's story.

We began working on it in April and here it is June and we are filming—a very fast production schedule. We have the advantage of having talented people available who have worked together before. We had our choice of the best people from ILM, who came on this project and worked in an area they hadn't worked in very much before—a total film production. There has been a tremendous amount of enthusiasm on the part of these people. We're all having fun making a complete movie, rather than just the special effects. Joe Johnston, who has been attending USC and was the art director at ILM for many years, is the production designer. He is a genius. In anything concerning *STAR WARS* or the work of George

Eric Walker as Mace.



Terry Chostner





Lucas I think he knows more about the look of things than any other human being. Joe wrote a book on the Ewoks, so he's been thinking a lot about them. We're also profiting from the fact that Ewoks are already established, and we have their costumes. There are very few television films that come close to the production value that there will be in this movie.

BT: Does it take place after the events in JEDI?

TS: We don't know. It isn't specified. The Ewoks have been on the moon of Endor for a long time before JEDI, before the Empire came along and caused trouble. This may take place after JEDI because a little Ewok has a wooden toy that is carved to look somewhat like an Imperial two-legged walker. So if one is looking into this archeologically, one might say that the evidence shows the Imperials had been there.

BT: Who is going to be appearing in the film?

TS: We have Warrick Davis, a superb actor, playing Wicket, along with about eight or nine of

the best Ewoks who were in JEDI. We have a young boy by the name of Erik Walker playing the principal role of "Mace," and we have a little four-year-old girl, Aubree Miller, playing "Cindel." It was a very big decision to pick someone as young as Aubree to play a role in the movie. She is just perfect for the part, but the rules of California require that when you have an actor that young, they can only work three hours a day. She has a lead role in the film and so this has been a really difficult production problem, to film and work around her.

BT: How did you cast for the film?

TS: Everyone was chosen by audition, except for Warrick Davis and the Ewoks, who were chosen because of past performances. John Korty and I went to LA and auditioned people there, and up here in Marin county. Aubree was chosen because she was, by far, the most charming and appropriate person for the role.

BT: Where are you filming?

TS: Unlike most made-for-television movies, a lot of this film is being done on location in the country. We live in No. California and can film in the giant redwood trees without having to go too far. We have also found a desert landscape in Marin County. With the aid of matte paintings we are going to convert the Marin landscape into a world never seen before. A big segment of the film was shot on George Lucas' ranch using some of its interesting landscape.

Today the parking lot is filled with cars, the compound looks like a circus with the tent and catering trucks, actors and Ewoks running all over the place, cameras, lights, reflectors. Nearly a hundred

people are actively putting together the different reality that forms the world of the Ewoks.

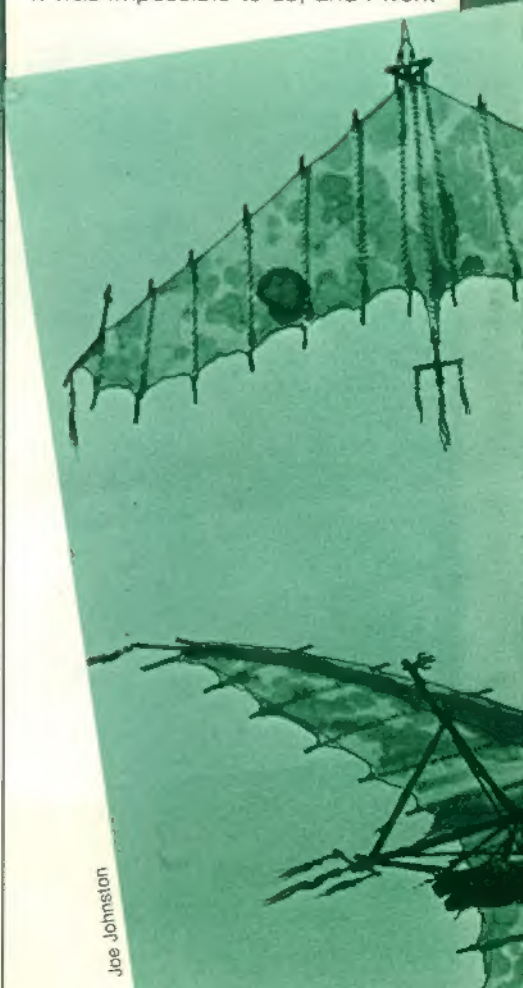
A full-sized, live Ewok will fly a skin-glider in this film—it's not going to be a special effect. When we were discussing the film, George Lucas said, "Oh, why don't we really fly one?" I felt that it was impossible to do, and I went



Terry O'Quinn



Joe Johnston



Joe Johnston



effects. The Ewok villages look a little different in our film. In JEDI we concentrated on the Ewoks that live in trees. Yet, there are also Ewoks in outskirt areas. Our Ewoks have interesting little ground-based huts that are surrounded by exotic domesticated animals. We have three monsters in this film, one very large monster, one that isn't so big and finally an insidious one about the size of a dog.

BT: Will the Ewok language be the same?

TS: It probably will be. We are still having discussions about that. We are hoping to have a language that

can be learned by listening to it for two hours.

BT: Can we expect a title change?

TS: There may be a title change. We've been working with the title THE EWOK MOVIE. Another possible title is: "THE EWOKS OF ENDOR."

BT: Any final thoughts?

TS: This is a dramatic film. It is all new material, and although set in the STAR WARS universe, is not part of the STAR WARS Saga. We expect this movie will be a national event on television and feel a real obligation to deliver the traditional Lucasfilm quality. For that reason we are working hard to do a film that we can all be proud of.

■ Mary Paterno

to see a hang-glider specialist expecting him to confirm my doubts. However, he thought it was a great idea and quite possible to do, so we're doing it.

BT: Will the film have a different look than JEDI?

TS: In some respects the film will look somewhat like JEDI, and although it won't have the hardware of STAR WARS there is a spaceship in it that plays a small role. There are also lots of special

Terry Chostner

Aubree Miller as Cindel.



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INDY Update London Premiere

George Lucas, Steven Spielberg, Kate Capshaw and Ke Huy Quan meet T.R.M. Prince Charles and Princess Diana at the Charity Premiere.



PIC Photos



INDIANA JONES AND THE TEMPLE OF DOOM's Charity Premiere at the Empire Theater in London, England on Monday, June 11, 1984.

PIC Photos

On June 11, 1984 I was lucky enough to be present at the Royal European premiere of INDIANA JONES AND THE TEMPLE OF DOOM. It was a charity benefit for the Prince's Trust which helps underprivileged teenagers and is headed by His Royal Majesty Prince Charles.

After arriving at the theatre and collecting my ticket, I went into the foyer. I was not certain if the true heroes were due to be present or not, but after waiting about thirty minutes George Lucas, Kate Capshaw and Steven Spielberg arrived. When the commissionaires started to move the "audience" away from the entrance to give the BBC and other important people a chance to breathe, I stood behind an ornamental fir tree and was luckily unnoticed. Steven, Kate and George were interviewed and then the BBC stopped filming, waiting for the Prince and Princess to arrive. Mr. Lucas, for a while, seemed to be uninvolved in the conversation and I rather rudely interrupted his thoughts and asked for his autograph. He signed my program and after thanking him, I made a shaky exit to take my seat.

A short while later, as the audience cheered, Their Royal Majesties the Prince and Princess of Wales made their way into the theatre and sat down with Steven

Spielberg, George Lucas, Kate Capshaw, Ke Huy Quan and others. Steven and George waved and the audience cheered again.

Then the film started and the action never stopped. From a moment of panic we were shot into a moment of hysterical laughter. This was entertainment of a lifetime! Spontaneous applause was the norm not the exception. When it ended, and the lights were raised, Steven

NEWS

Please be certain the STAR WARS Saga or INDIANA JONES items you acquire are authentic products licensed by Lucasfilm Ltd. Beware of pirated and lesser quality items. If you have any questions concerning a product write to the fan club or the individual manufacturers.

Video Games

Atari Inc. and Lucasfilm Ltd. have announced the release of two home video games likely to set a new standard for high-quality home entertainment. The games, RESCUE ON FRACTALUS! and BALLBLAZER, were designed by the Games Group at Lucasfilm's Computer Division and are being marketed by Atari Inc. under the new ATARI/LUCASFILM trademark.

BALLBLAZER is a two-player



video sport presented in a unique split-screen format and synchronized with an improvisational jazz score. The designers used subtle electronic wizardry to allow you to dart, glide, and skim at lightning speeds over a gridded field in futuristic vehicles call "Rotofolls." The combination

of three-dimensional graphics, smooth high-speed motion, and driving rhythmic score is really breath-taking!

RESCUE ON FRACTALUS! is a space/adventure game in which you fly your Valkyrie Fighter ("V-Wing") over the hostile surface of the planet Fractalus rescuing friendly downed pilots and doing battle with enemy flying saucers and ion gun emplacements. The flight simulation is so realistic that as you zoom over the craggy mountains and through the treacherous canyons you'll wonder whether the Jaggi War of '84 is just fiction! After all, those pilots out there are depending on you!

BALLBLAZER and RESCUE ON FRACTALUS! are the first products of Lucasfilm's new Games Group and the members of the group have been delighted by the enthusiastic reception the games have received. Or, to quote George Lucas, "We hope people enjoy playing our games—we certainly had a good time making them."

BALLBLAZER and RESCUE ON FRACTALUS! will be available in stores for all Atari Home Computers and the Atari 5200 SuperSystem video game console in August. The games will also be available for the Apple, IBM, and Commodore computer systems in October.

The Fan Club will be adding an additional feature—The Games Information Service. Watch for more details in the next issue of BT!

■ Peter Langston



Terry Chostner

Terry Chostner



EditDroid™

Lucasfilm Ltd. unveiled a new editing system called EditDroid at the National Association of Broadcasters show in Las Vegas on April 30. The result of four years of research and development work at Lucasfilm's Computer Division, EditDroid will make it faster and

LUCASFILM'S
EDITDROID™
by CONVERGENCE

easier for film editors to edit motion pictures than ever before. For example, now editors will be able to develop several different versions of the same scene, and preview the results of their work immediately, without having to recut film. Ralph Guggenheim, Leader of the Lucasfilm design team, reports that EditDroid accomplishes its tasks through the use of several "edge-of-the-art" technologies—advanced micro-computers, sophisticated video

systems, and laser video discs. Lucasfilm, and its development and manufacturing partner, Convergence Corporation (a manufacturer of videotape editing systems) expects the first EditDroid systems to begin being used in the film and video industries by the end of the year.

THX Theater Update

The following is a current list of the theaters using the THX Sound System:

Arizona
Christown FivePlex #3, Phoenix

California
Chinese Theater, Hollywood
National Theater, Los Angeles
Galaxy #1 & 2, San Francisco
Avco Theater #1, Westwood
Coronet #1, Westwood
UA Egyptian, Westwood

Colorado
Century 21 Theater, Denver

Illinois
Yorktown Cinema #1, Lombard

Florida
Fashion Square #1, Orlando

Minnesota
Har Mar Cinema #1, Roseville

New Jersey
Essex Green Cinema #1,
West Orange

Texas
Cinema 6, Amarillo
Phelan 6—#1, Beaumont
Walnut Hill Theater #3, Dallas
Northpark Theater #1, Dallas
Prestonwood Creek 5—#1 & 2,
Dallas
Skillman Theater #3, Dallas
Hulen Mall #3, Ft. Worth
Northeast 6—#1, Hurst
Towneast 6—#4, Mesquite
Las Vegas Trail #8, White Settlement

Virginia
Springfield Cinema #1, Springfield

We hope you will have the opportunity to 'hear' the difference at your local theater. If you've heard the system, we'd like your comments.

An Interview with Ke Huy Quan

Short Round (Ke Huy Quan) hangs precariously from the rope bridge, while Willie Scott (Kate Capshaw) attempts to haul him to safety.



Keith Hampshire

BT: Would you tell us about yourself?

KE: I was born in Vietnam and my family and I left there on a boat. We went to Hong Kong and then flew to America. My birthday is August 20, 1971. My favorite subject in school is math, and my favorite sport is racquetball.

BT: Did you have a lot of fun making the film?

KE: Yes, we went to Sri Lanka, London and San Francisco. We had a great time in London. The weather was cold but it was nice for me. In Sri Lanka my mother and I lived in a hotel. Sri Lanka was hot, but we were very lucky because we had a swimming pool. I can't swim very well so Harrison taught me how to swim.

BT: Since INDY was your first film, how and when were you chosen to play Short Round?

KE: I was chosen by audition. I was at Saturday school to study English. The teacher told us to go to this special place where they did all the auditions. Kathy (Kennedy) was doing the auditions and I ran in and they asked me questions and all kinds of stuff. That was in 1983, in Jan. or Feb. I'm not sure on the date. After the auditions they called me and I went to the studio, and I met Steven Spielberg and Harrison Ford. But I didn't know who they were. Steven told me and Harrison Ford to play cards—to pretend to play cards—and to pretend he was cheating. He asked me if I could get very mad when Harrison cheated and I said yes. He didn't tell me this was going to be a scene in the movie.

BT: Can you tell us about your role? Who is Short Round and what is his relationship to Indy?

KE: Short Round is almost Indy's bodyguard—and they are kind of like father and son. He is very nice. But in the movie Short Round saves Indy a lot of times and sometimes Indy saves Short Round.

BT: Was it difficult to learn your script?

KE: Actually, I didn't study my script. Steven told me what I should say, what emotions I had, what was going to happen, what everyone was going to do and what I should do. In the movie Short Round wanted to be like Indy. Whatever Indy did Short Round did, he always wanted to imitate Indiana Jones. I carried his bag, clothes, whip, gun, everything and his hat, too—sometimes I wore it. I was almost his bodyguard. In the movie, I saved Indiana Jones and he saved me. We are very good, best friends.

BT: Was there anything you did to prepare yourself for the shots? For example when you had to pretend you were 300 feet off the ground on the rope bridge? Or for the shot with the bats?

KE: I used my imagination. We did some shots on the real bridge, 300 feet above the ground, so when we shot on the small bridge I was thinking that it was the real bridge. When we shot the jungle bat scene I pretended there were bats. I don't know how they got those bats in the movie because they weren't there when we shot the scene.

BT: Was there anything that surprised you in the movie?

KE: What we shot in front of the blue screen. It's amazing. I mean when the water was chasing us, when we shot it the water wasn't there. When I saw the movies the water and all those things were chasing us, and that really surprised me.

BT: When you saw Harrison do the things he does in the movie, did you want to learn how to do those things, too? For example, learn to crack the whip.

KE: Yes. I don't know how he does it but he makes a very loud crack. When we had free time, I asked him to teach me and he taught me but I just can't do it. The whip was too big and I am too small.

BT: Which scenes were the most difficult for you?

KE: I think the difficult part was when we were riding on the elephants. His back has a very large bone, and if you sit there for hours, it hurts. But riding elephants is fun, too.

BT: Which scenes did you enjoy doing the most?

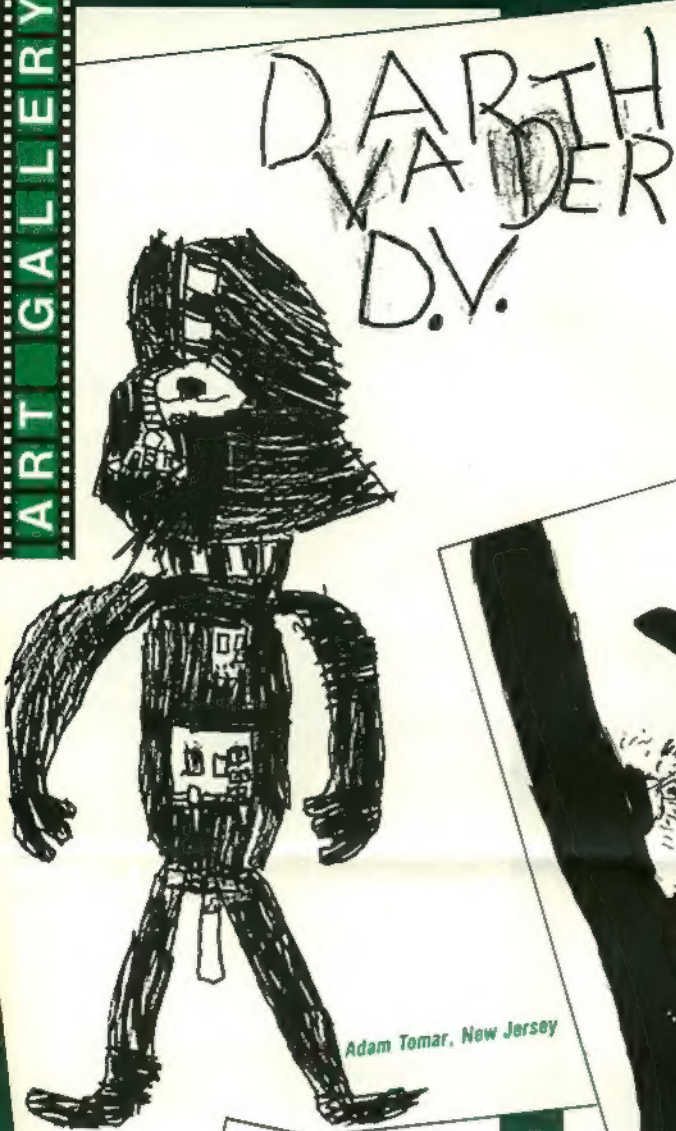
KE: My favorite scene was when I was doing the karate. I loved it, I loved that part. I like doing karate. I know some karate and when I did the karate shots, they had the karate guys, who teach karate, teach me more, but I already knew some kicks. They helped me perfect some of the karate I used and I was able to do all of the karate by myself. I showed some karate kicks to Steven and he said which ones I should do and which ones he didn't want. He used three of them.

BT: What would you like to be when you grow up?

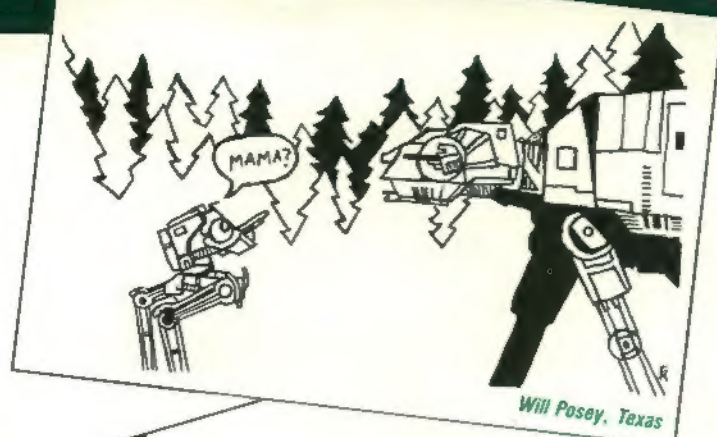
KE: Before I made this movie, before they chose me, I thought I was going to be a doctor, but now I think I'm going to be an actor.

■ Maureen Garrett

Indiana Jones' sidekick Short Round (Ke Huy Quan).



Adam Tomar, New Jersey



Will Posey, Texas



Christopher Ratfield, S. Carolina



Tony Cappello, Illinois



Jerry Skurupa, Indiana

Message from the Director

Dear Members:

The drama and excitement of INDIANA JONES AND THE TEMPLE OF DOOM has inspired many of you to send in fabulous artwork. We love receiving creative efforts in all mediums, shapes and sizes! However, if you wish to send in a drawing for possible use in the Art Gallery, please follow these guidelines:

1. Use plain white paper—8½" x 11" or smaller.
2. Use pen and ink, colored pencils, pens or crayons to draw with, making sure your drawing is neither too light nor too dark. (Avoid using non-photo blue colored pencils!)
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Follow these guidelines and you may find your drawing on the ART GALLERY page!

Renewals

After giving the bulk-rate mailing system a good chance over the years, we have decided to go with First Class postage on all renewal memberships. Paying for First Class costs just a little more, but it will insure a much swifter delivery of your BANTHA TRACKS. First Class BT's should also arrive in better condition.

We hope you are enjoying your membership in the Club. Remember, if there is anything you want to see, say or have offered through the Club, let us know. May the Force be with you! Always . . .

Maureen Garrett
Fan Club Director
Lucasfilm Ltd.



Special Services

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Letters to the editor, pen pal forms, cast and crew fan mail, requests for SPFX, modelmaking, costume guidelines, science fiction convention, and club info: Official STAR WARS/Lucasfilm Fan Club, P.O. Box 2202, San Rafael, CA 94912 USA.

VERY, VERY IMPORTANT!

Many times it is impossible to respond to letters because people forget to tell us who they are, so please remember to include your name, address and force number each time you write to us. Whenever possible, for a faster response, please enclose a SASE with your letter of inquiry.

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**Preview of Fall 1984 Issue: Surprise Interview Contest
LFL News**

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